



Eighty-five students made waves Wednesday when they broke the Guinness world record for most people on a waterbed. It took three attempts. The first failed to get more than 39 people on because of a general ignorance of the procedure involved. The second incorporated scientific principles and piled on 64 people but had to be scrapped due to the discomfort of a participant on the bottom. The third attempt was the record breaker. The contest was organized by the blood drive people. Today is the fourth day to donate so head to the ballroom. Move a muscle and donate a corpuscle.

Student faces roommate problem

VANCOUVER (CUP) — Looking a gift horse straight in the mouth, John McKendy turned down an opportunity many male students dream of.

The fourth-year University of British Columbia student discovered during registration week that he had been assigned to a women's quad in Walter Gage residence, but only after much inner conflict did he decide to inform the housing department and change rooms.

"I sat in my quad for quite a while deciding whether or not I

should tell someone," McKendy said. "This is the opportunity everybody dreams about, but I could see it wouldn't work out."

McKendy began to move in on Sept. 1.

"Nobody else was there so I began moving in my stereo and other heavy stuff," he said. "When I came back the next Friday there was still nobody there."

McKendy said he finally met one of his quadmates and could not help but notice that she was of the opposite sex.

But his conscience forced him to inform the housing department, he said.

"During the first two weeks the honeymoon would've been great," McKendy said. "But after that it would've gone nuts."

McKendy says if he hadn't informed anyone about the situation, no one would ever have found out.

McKendy also pointed out that the women in the quad didn't seem to mind a man in their midst.

Take the money and RAEU

by David Rowley

Students' Society vp external Benoit Laurin convinced council to "take a chance" on the Rassemblement des Associations Etudiantes Universitaires (RAEU) last night. McGill will grant RAEU \$4,000 now and another \$4,000 in February.

Councillors Joanne St. Lewis and Rick Boudreau said that the organization's structure is as yet too undefined to commit \$4,000 to it but Laurin said it was important for RAEU to "get moving."

A large majority of council agreed with law representative Neil Wiener that it was "more worthwhile for McGill to join and participate in the development of RAEU" than to remain outside.

"We know what it stands for. It is a lobbying group. It is an

investment," said last year's vp external Ted Claxton.

Club rep Rick Boudreau was more cautious.

"I don't like gambling away \$4,000. I think we should delay our decision," he said.

Former member of l'Association nationale des étudiants du Québec's (ANEQ) central council Andy Wheatly said the split of RAEU from ANEQ was unnecessary. He cited instances of RAEU's contributing to ANEQ decisions last year.

Contacted after the meeting, RAEU secretary treasurer Marc Macdonald said: "RAEU is going to be a watchguard rather than a union. We will be more of a pressure group—lobbying and dealing closely with the government—not in an adversary relationship."

Women fare worse

by Kimberly Stephenson

Thinking they have no problem is the biggest problem women in college face, said Dr. Rona Steinberg, a McGill clinical psychologist, in a talk given at the Women's Union yesterday.

Steinberg said that women become more aware of problems specific to their sex as they move up the ladder in both business and education.

She cited statistics showing that while the number of women in the work force had increased by 35 per cent over the past 15 years, the number in managerial positions increased by only two per cent.

Steinberg finds that despite advertising hype, people still have trouble relating to women in non-traditional roles. She described a telephone conversation with a caller who kept answering her "yes ma'am" until she revealed she was a doctor, and was answered "yes, sir".

Women in university are victims of discrimination just as much as those in the work force, Steinberg said. Those preparing for a doctorate encounter far more problems than

men, and while a B.A. is generally considered okay and an M.A. is half okay, a doctorate is not okay at all.

Steinberg said that in a doctoral program most colleagues are men whose wives are afraid of females in the same classes as their husbands. "I got around this problem by making sure the wives knew me."

Mixing marriage and doctorates is yet another problem. The marriage market is cut in two—"they don't want you and you don't want them."

Steinberg noted that when she was married many people considered it the "feat of the century". She contrasted this attitude with the polite congratulations she received for her degree.

According to Steinberg, men have a series of support networks women lack. "I encourage all of you to start your networks—build up a support system of women, especially in unfamiliar territory," she told the audience. "We need to have models of women with clout, those who participate in decision-making."

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372—LOST AND FOUND

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374—PERSONAL

Fond of flowers: McGill graduate male
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female travelled by train Monday Sep-
tember 10th Ottawa 10:20 a.m. arrived
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387—VOLUNTEERS

Experiential Study Groups (ten 90 min.
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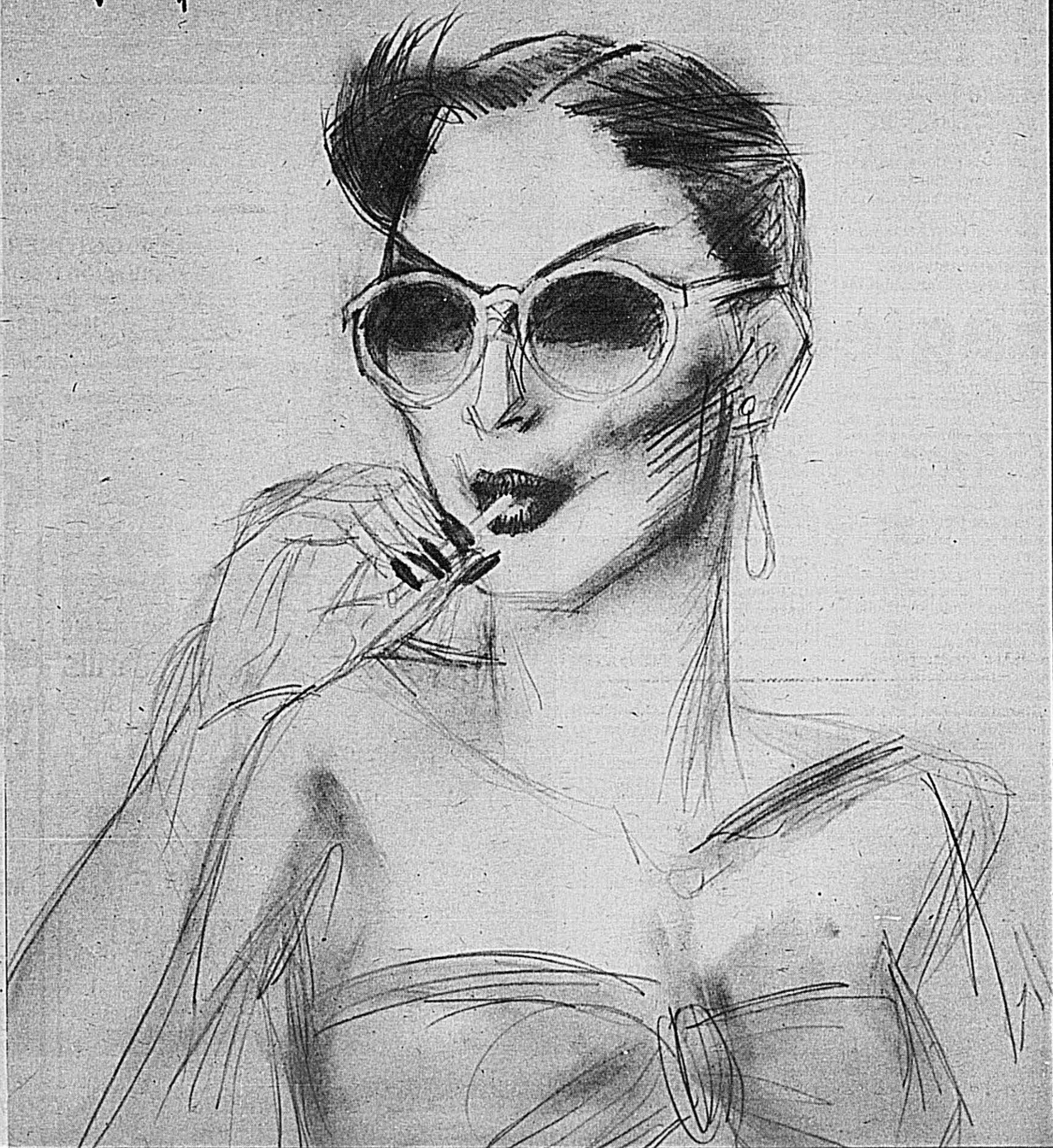
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THE WEEKLY



RECORDS

Morning Dance

Spyro • Gyra, Morning Dance (Infinity)
by H.D. Kader

The cover artwork, of Morning Dance hints that the music within the jacket deals with fruitfulness and nature's creatures. The compositions on Morning Dance are possessed of a pureness and lucidity that is as the whispering of the trees or the humming of the bees. It is music made by man, yet not focused on him.

The instruments, not the vocals nor the lyrics, dominate the disc. On the two songs in which vocalists have a part ("Song For Lorraine" and "It Doesn't Matter"), they are merely used as an instrument among many, delicately arranged in the background of the piece.

The local MOR FM radio station has caught onto the easy breezin' sound of Spyro • Gyra. Throughout the

past summer and continuing into the fall, "Morning Dance", the title track, has enjoyed widespread airplay. This song features the alto sax solo of Jay Beckenstein, also its author. His style is akin to that of Chuck Mangione's "Feels So Good". The beginning is accented with the steel drum and marimba work of David Samuels.

Throughout the nine tracks, professional quality sound and production are the catchwords. The jazz-oriented music is highly orchestrated, crisp and clean. The session men are of a higher calibre than many of today's leading rockers, (The Brecker Brothers, Randy on Trumpet in "Jubilee" and Michael handling the Tenor Sax solo in "Starburst"; and John Tropea's electric guitar sprinkled here and there.) Check this one out.

Eagles Soar

by Paul Mason

Eagles member Glenn Frey must have been joking a few years back when he said he eventually wanted to turn the Eagles into a country band—slowly so that nobody would really notice.

Their last album *Hotel California* contained less country material and more rock than any previous Eagles album and their latest album, *The Long Run* follows suit.

Drummer Don Henley described the album as "tongue-in-cheek cynical". Most of the humour is so dry, nobody will think it's funny.

Structurally *The Long Run* is similar to *Hotel California*—mostly rock and fewer (but enough) California-country to maintain their "sons of the desert" image and to satisfy old Eagles fans.

The group has seen many changes in the past few years, with the loss of Bernie Leadon and the departure of Randy Meisner rumoured to have been the result of a fist-fight between Meisner and Frey.

Even though Leadon and Meisner were major influences on the group, the Eagles have done more than survive without them. The most noticeable change in the Eagles has been the addition of Joe Walsh, who has become the backbone of the group's latest works.

"In The City", Walsh's contribution to *The Long Run* and the soundtrack from *The*

Warriors, is a pessimistic view of urban life. It is passable as Eagles genre, but is more typically Joe Walsh.

Newest Eagle (ex-Poco member) Timothy B. Schmit makes an excellent first appearance with his slow ballad "I Can't Tell You Why".

One of the best cuts is "The Sad Café" which like "The Last Resort" on *Hotel California* is a musical history lesson. This time dealing with the peace, revolutions etc. of the '60s. It comes across as strongly and as smoothly as "The Last Resort" did.

Other good cuts include the single "Heartache Tonight" which is the only song that previous lead singer Glenn Frey leads on, the title track which is the Eagles' first shuffle is likely to become the next single and "Teenage Jail" in which Don Felder does a very impressive guitar solo.

"The Disco Strangler", wishful thinking on the Eagles' part and "The Greeks Don't Want No Freaks" are the most obvious examples of the album's 'dry humour'. ("You got down and did the gator and half an hour later, you were barfin' all over your girlfriend's shoes.")

Hopefully, the similarity between *The Long Run* and *Hotel California* isn't a sign that the Eagles have run into a wall, but even if they have, they are using the right formula for an almost flawless album.

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E.L.O. Light Fades

Electric Light Orchestra,
Discovery

by Steven Yudin

Jeff Lynne, the Seventies disciple of the Beatles, has made a discovery which has compelled him to abandon his 'raison d'être'. Lynne, sole songwriter and undisputed leader of the Electric Light Orchestra since Roy Wood split from the group after one album, has been corrupted by the artificial fruits of success.

Discovery, E.L.O.'s eighth album, is probably their most listenable to date. The hits "Don't Bring Me Down" and "Shine a Little Love" (the first classical-disco fusion) should satisfy their multitude of fans. Most of them caught on to the "Light" ever since "Evil Woman" was released from their fifth album in 1975. "On the Run" is a refreshing bubblegum style ditty. There are several well-composed love songs, of the sort which the Orchestra had been lacking in their previous repertoires.

These cuts will sell albums. Unfortunately though, satisfying the masses usually implies the desertion of aesthetic values. This precept applies to the recent efforts of E.L.O. It is exemplified by the fact that the "Orchestra" has been cut from seven to four members. Two cellists and one violinist have been given their walking papers. This leaves the versatile Lynne with three confrères: drummer Bev Bevan, bassist Kelly Groucutt, and Richard Tandy on the keyboards.

The dichotomy of a Beatles'

melody and a heavy classical style no longer resonates through the Orchestra's music, except on a very superficial level. Gone is the absolute dependence upon the string section and background choirs, which lent a unique spirit to Lynne's compositions.

The extra dimension evident in albums such as "Eldorado" (their fourth release) evinced the deep thought which went into creating such a masterpiece. Even the profound lyrics no longer spring from Lynne's pen.

Thus, one cannot but lament the loss of the Orchestra's quiddity—their particularity and essence. However, despite these shortcomings, Lynne's songwriting ability has not diminished although the sound is not as full as it once was, the album is well worth buying.

One of the few triumphs on the album is "the Diary of Horace Wimp" certain to become an oft-played classic. The musical arrangement enhances the purpose of the song it is a satirical play on how Fate (actually one's confident inner self) aids a simple, fearful man in his romantic endeavors.

Lynne has retained his talent while forsaking the musical genre he was so instrumental in creating. One hopes he will return to the intensity and purpose he once found in Eldorado. It may be a difficult task to escape the outer limits of taste (i.e. disco), but if Mr. Lynne wants to, he will succeed.



Peacock Shows Feathers

Annette Peacock, X-Dreams
(Tomato)

by H.D. Kader

"My destiny's not to serve, I'm a woman and my destiny is to create." Annette Peacock, another rising female rock singer-songwriter, has created a collection of seven compositions the likes of which we've not been treated to since Janis Joplin's Cheap Thrills more than ten years ago.

At times she sounds like Joplin, especially on the album's opener, "My Mama Never Taught Me How To Cook". The rollercoaster vocal ride Peacock takes the listener on is breathtaking at times, stimulating throughout. The sliding guitar that provides the accompaniment to the vocals is provocative in its slippery, cascading way.

"Real And Defined Androgens" is a song more in tune with the messianic raving of Patti Smith. It's one strange elocution. Bill Bruford's drumming (ex-U.K.) is rambunctious to say the least, bombastic to be most accurate.

Mlle. Peacock sings the blues. "This Feel Within" is a mellow piano piece in which she sings about her lover. The excellent guitar work complements the piano chords producing an afterglow effect. Aside from the quality of the musicianship, the originality of the music assures success for this British artist.

-She hasn't done it all alone.

Indeed, the musicians backing up this little chanteuse are impressive. Of interest: on guitars, Mick Ronson and Chris Spedding; on drums, as earlier mentioned, Bill Bruford, and John Halsey.

One last highlight from X-Dreams: "Don't Be Cruel", the song Presley made famous a long time ago, is here redone in the style of the eighties. It is barely recognizable with its fifties' version, yet as powerful as the first. The sax solo, the Lou Reed styled vocals provided by Peacock, the distorting electric guitar and the lyrics of yore make this one of the album's achievements.

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Today

Apology

In yesterday's Today column, the item "three turkeys" appeared in the Students' Society meeting notice. The Daily apologizes to StudSoc, to the birds involved and to the CSPCA for our involving innocent fowl in petty politics. It must be recalled that we honour our turkeys at Thanksgiving and Xmas.

We also apologize to the Friends of Albania for the NDP club's entry in the Today column. The item should have read "banished to Toronto forever."

McGill RFC:
Game versus Concordia 6:00 p.m. Any A side members not able to attend please contact Chuck 286-0727.

International Students Association:
An important meeting will be held at 4:30 in the ISA office. Several new activities have been planned and participation in this meeting is mandatory. Discussion of the budgets for your clubs. All council members must attend.

Verification Period:
For all Arts and Science Students Monday, October 22, to Friday, October 26, Student Affairs Office, Ground Floor, Dawson Hall.

The spy who came in from cold:
d/Martin Ritt (1965) with Richard Burton, Claire Bloom at 7:00 FDAA. Admission: \$1.00.

ASUS:
Student reps. to Faculty may pick up their agenda and minutes in Dawson Hall room 213.

Concordia University presents:
A master class will be given by the well-known American oboist RONALD ROSEMAN. It will be held in the Fine Arts Auditorium at the corner of Bishop St. and Dorchester Bd. West today at 8:00 p.m. For further information, contact Joëlle or Stella Amar at 733-2260 between 9 a.m. and 9 p.m.

Bruce Trigger:
Speaking on "Archaeology and the Ethnographic Present: the Interdependence of Anthropology." Today at 4:00 p.m. in Leacock room 738.

MASH:
Membership drive open house in Union room 425. Strat-O-Matic players, this is McGill's first-ever Strat club. Drop by any time between noon and 4:00 p.m.

continued on page 11

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by Chicago Mitchell Paul

Close your eyes when you hear Joe Pass. You'll be convinced you are listening to a duet, because one man can't get that full a sound out of a guitar.

Violin genius Stephane Grappelli, recently in town, calls Joe Pass "A God of the instrument." Considering Grappelli was a cohort of Django Reinhardt, this is not empty praise. Pass, like almost every contemporary guitarist, acknowledges the influence of the legendary Gypsy.

His trip has been a long strange one. A street-life youth was followed by a long wait for his genius to be recognized. He was once called in to play on the sound-track to the cinema classic "Shaft in Africa." All they wanted him to do was play a chugging line that turned out to be as uninspiring as the film.

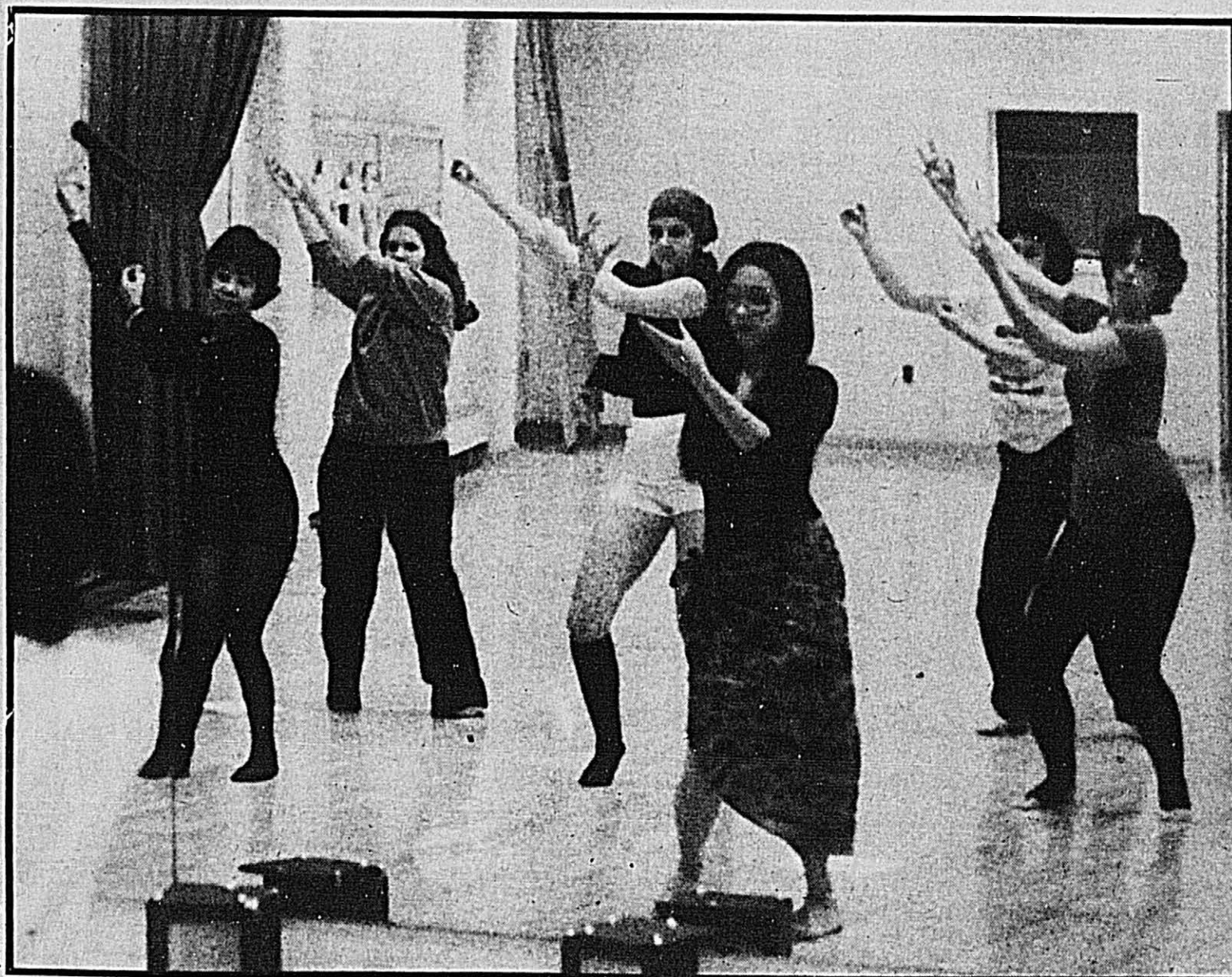


photo by Henry de Cuyper Cadmus

McGill Gets Hawaiian Punch

by Amy Krivitzky

If one of your suppressed desires is to gracefully swivel your hips and sway your arms to the tropical sounds of Don Ho, you may be in luck. McGill has gone Hawaiian.

Hula dancing is one of the more offbeat Instructional Athletic offerings, but interest is high enough to fill two 10 week classes and an intermediate level is being considered.

The trick to successful hula dancing is all in the hips. Smooth flowing rotations, not harsh bumps and grinds, are the key elements. Spiraling hand movements accentuate pelvic action, while supporting such dance lyrics as "Tiny bubbles in my wine make me feel fine."

Most difficulties in hula dancing arise in coordinating feet, hips and hand activity while maintaining a slightly bent-at-the-knee posture. This may not sound too attractive, but the end result is alluring and feminine. Floral, thigh-high slighted, sarong costumes add



to the image.

The all-girl classes begin with warm-ups to avoid the possibility of cracking unpracticed repeatedly, and by New Steps are taught and practiced repeatedly, and by the end of an hour the girls are able to perform a complete dance.

Instructor Faith Vivares, a Filipino who has been hula dancing for eight years, hopes to have finished five dances by the end of classes. She is enthusiastic about the class and is considering a performance as a showcase at the end of instruction.

"The class works out really well when all the girls get along. They have a lot of fun," she said.

But what type of girl hula dances and why? Is it in preparation for a Hawaiian vacation or in an attempt to relive a past tropical delight?

"I think it is a beautiful art. You can gain a lot of stomach muscle and hip control, which is very important for women. It will make giving birth easier. Mid-Eastern women who belly

dance do not have trouble," said one anxious hula-er.

Another dancer felt hula dancing combined elements of dance and physical exercise but without the sweat. She noted that many movements were similar to skiing. Others said they saw how little control their mind had over their bodies. One girl just simply liked the thought of hula dancing.

There were those less enthusiastic about the art. One girl signed up too late for jazz instruction so she settled for hula dancing. Although she is getting some exercise, she said, "I feel like I am in an Elvis Presley movie, swaying my hips and all."

One potential Hawaiian dancer decided to try the class because it sounded exotic. She had also hoped the dancing would flatten her tummy, but it does not seem to be doing the trick.

"Any child could do these dances. It is a bit of a release—I go back to my room and wiggle my hips around. I paid my money so I'll keep coming."

Passes Through

Mr. Pass is a small but strong-looking man. His slow rise to his current stardom has left a harshness to his face, but a harshness that is mellowed by his gentle presence onstage and off. Although he grimaces and winces as he plays, the music, on numbers like "Misty," is so restful that I've seen audiences literally forget to breathe while he's playing.

Joe Pass is known for his collaborations with jazz greats like Ella Fitzgerald, Herb Ellis and Oscar Peterson, but it is as a solo guitarist that he truly shines. His *Virtuoso* series on Pablo are documents of how special jazz guitar can be.

Reinhardt's "Nuages" opened Mr. Pass's set at the Rising Sun. It turned into a whimsical show, with a sly up-tempo version of Leon

Russell's "This Masquerade" (Pass says he'd never heard of Russell until he came across George Benson's version) and a shocking "Cherokee" which had every eyebrow in the club arched.

The sound system was such a pain that Pass complained from the stage; nothing could get it to sound right.

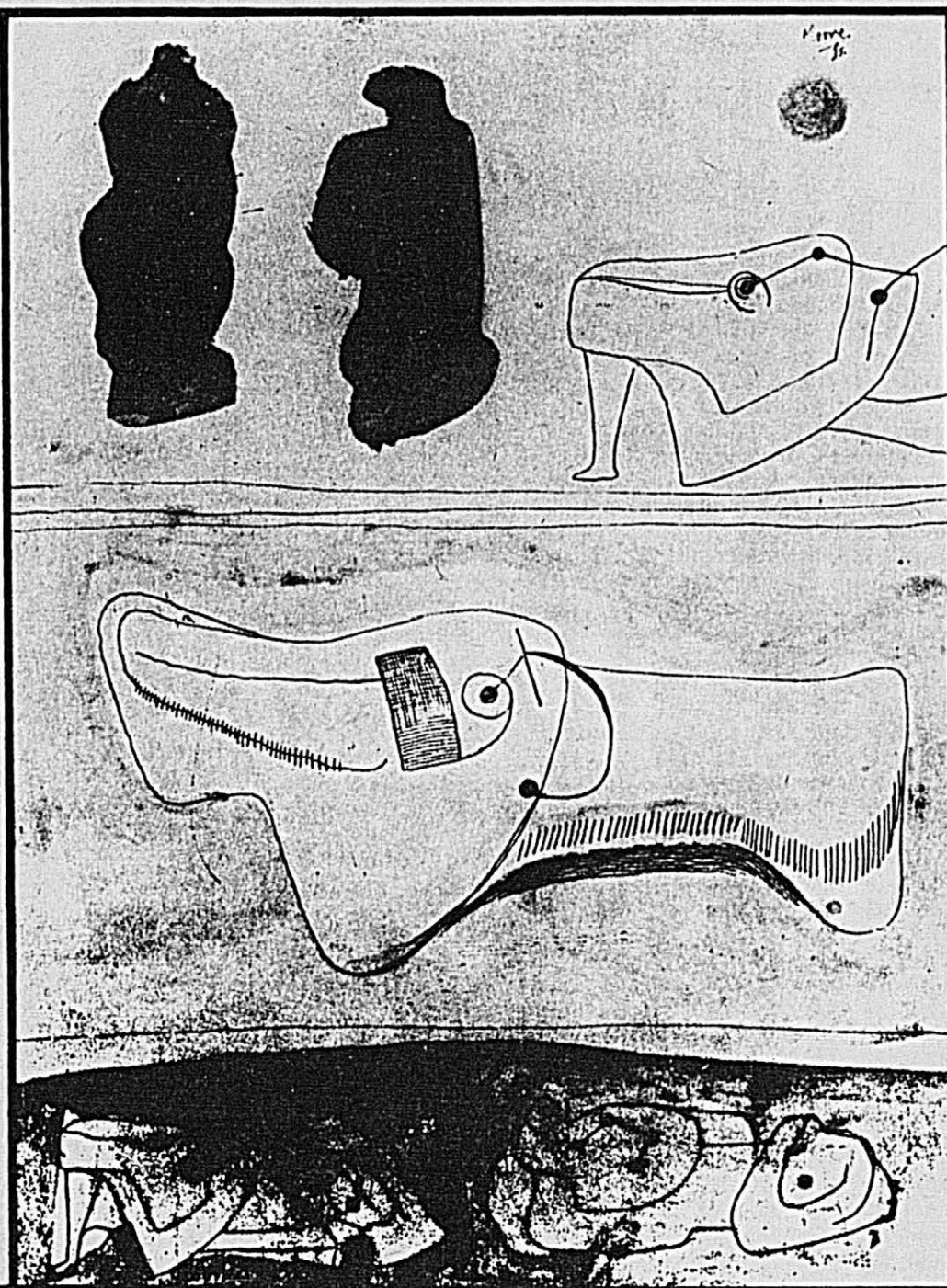
This is just one of the problems with the touring life, which seems to be getting Joe Pass down. Remarks on sound were mixed with references to being away from his family and playing long runs in a different club every week.

"I'll probably get the sound I want to eventually," he said at the end of the first set. "That'll be when I get home."

"It's the sound of the guitar going back in the case."



HENRY MOORE



Gallery Going

by Bart Boehlert

Commercial art galleries on Sherbrooke and Crescent Streets offer entertainment that's free and close by.

Potential visitors shouldn't be intimidated by the galleries' facades. Climb the steep stairs, push open the massive wooden doors and browse as long as you like. It's better to do so now before it snows when visitors may be asked to kick off their boots and don a pair of thin spongy slippers.

Two of the largest galleries on the Sherbrooke "Strip" (McGill Ave. to St. Mathieu St.) are Dominion Gallery at 1438 Sherbrooke West and Theo Waddington, Inc., a couple of doors up at 1490. Both have works on display by artists of high repute.

The Dominion Gallery claims to be Canada's largest art-dealer gallery. No doubt about it, there is a lot of Canadian, International and Old Masters art packed into its four floors. The current art on display is hung in the basement. The ceilings are low, Oriental rugs cover the floor and art hangs everywhere. Not enough room is allowed for each piece

though. Too much art in too little space here causes busy distraction.

Montrealer Jean-Paul Riopelle demonstrates uses of the palette knife in his oil paintings. He blends thick layers of white, grey and black with not a brush but with a palette knife. The result is a muddy swirl with touches of bright color.

Sharing space with Riopelle is Baghdad-born Al-Shaikhly. He is a sculptor who works with thin aluminum strips. The strips are precisely measured and cut in varying degrees of length, then bolted together to create curving flowing forms. As one views the standing sculptures from different angles, they appear to move and change. The effect is increased by the change in light reflected off the metal surfaces.

Theo Waddington is much different in atmosphere. White walls, a wood panelled ceiling and track lighting give the gallery a sense of spaciousness. The first floor displays large, well-placed, abstract paintings by Canadian

artist Jack Bush. Some of these paintings are characterized by pink and grey backgrounds on top of which are painted narrow shapes in bright colors. The effect is that of a bird's eye view of gliders' wings floating above the earth's terrain.

Works by the famed Henry Moore are housed upstairs. Hanging on the walls are various sketches and ink drawings. Moore's primitive figures are delicately drawn and shaded.

One of the four bronzes on display is entitled, "Mother and Child". The mother figure is simplified to a hollow arch in which stands a stick-like child. Any student moved by this sixteen-inch sculpture can bring it home to Mom for \$46,800.

Gallery viewing can be unpredictable. The works seen on a recent trip and described above, when taken as a whole, are not impressive. The art seems calculated and cold. Perhaps this is an indication of the art of the future. Good or bad, the opportunity to view art which is so conveniently located (and so popularly sold) should be taken advantage of.

FOOD

Rice Way

by Susan Payne

Repeat "Rice is bland" often enough and you'll be convinced that it is. On the other hand, you can put it in, atop, under or around all sorts of different foods and have some remarkable results. What's more, rice (the brown, unprocessed variety only, please) is one of the best value-for-money foods you can buy. It's low cost and filling, and if that's not enough, it's even health-promoting too.

Brown rice is one of the principal members of the basic wholefoods list, along with raw wheat germ, wholewheat flour, brewer's yeast, and blackstrap molasses. It provides roughage and is rich in B vitamins, the anti-stress vitamins that are virtually destroyed with each that you might (unfortunately) inhale and every cup of coffee you down.

A delicious dish incorporating brown rice is Caribbean Casserole. It may be extended to serve several people for a very reasonable sum. The following recipe serves 5.

Ingredients:

1 cup brown rice
1 cup milk
1 cup water
2 onions chopped

2 eggs beaten
1 can kernel corn
3 tbsp. wholewheat flour
spices: paprika, nutmeg, ginger
1-1/2 cups grated cheese
salt and pepper

Directions:

Soak 1 cup rice in 1 cup water for 2 hours, then boil until rice parboiled. When water almost absorbed add 1 cup milk and salt. Boil slowly.

Fry 2 onions at low heat. Garnish heavily with paprika. In bowl mix 3 tbsp. flour, 1/2 tsp. salt, 1/2 tsp. pepper, nutmeg and ginger to preference, 2 eggs. Then add onions, 1 can kernel corn. Add rice to mixture in bowl. Make sure there's still some milk which the rice has not absorbed.

Blend in 1/3 cup grated cheese. Place mixture in casserole dish and cover with remaining 1/3 cup grated cheese.

Bake at 350° for 30-45 min.

Serve with baked chicken breasts, a large tossed salad, and some fresh homemade bread.

Baking bread needn't be something only your grandmother did well. The following recipe for Wholewheat Irish Soda Bread is the quickest, easiest bread recipe I have ever used.

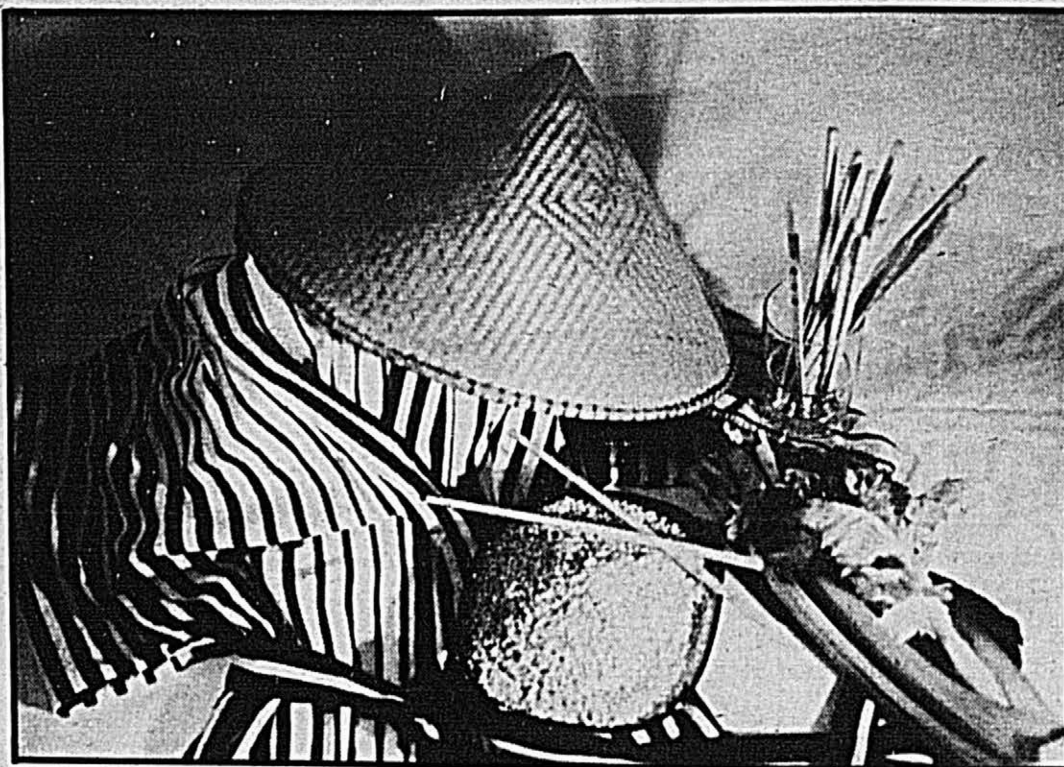


photo by Francine Morel

Ingredients:

4 cups wholewheat flour
2 cups milk
2 tbsp. vinegar
2 tsp. baking soda
2 tbsp. brown sugar
pinch of salt
a couple of handfuls of raisins if desired.

Directions: Add vinegar to milk and let stand for a few minutes. Then mix all ingredients together. Will not be too soft a consistency. Bake in greased loaf tin at 400° for 45-50 minutes.

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BOOKS

Brown Explores Strength of Women

by Sybil J. Plank

Rita Mae Brown's *Rubyfruit Jungle*, published in 1973 by the Daughters Publishing Company became one of the most popular books to emerge from the women's movement. The novel openly and proudly portrays a young girl growing up poor and gay in rural Pennsylvania. Molly Bolt, the main character of the novel, is a study in resiliency. Despite all obstacles—the alienation she experiences when she 'comes out' to her high school peers, her expulsion from the University of Florida for having a lesbian relationship, the struggle she faces to survive when she goes to New York, alone, with \$14.61 in her pocket—she never loses her belief in herself as an artist and as a human being. In this character, Brown confirms and celebrates the existence of the woman who is capable of making her own decisions, who relies upon no one but herself, who looks to no one for approval or affirmation of her self-worth.

Six of One, Brown's latest



novel, is set in the small town of Runnymede on the Pennsylvania border. The main characters of the book are women; it is their story, the way with which they respond to the joys and hardships of their lives, that forms the basis for the novel. Of paramount importance is the way in which these women form positive relationships. Their enjoyment of each other's company; support of one another during both good and bad situations, and their genuine liking and respect for each other, affirm the fact that women do indeed have deep friendships.

Brown's writing has done much to dispel the myth of the passive, ineffectual, unintelligent woman. Her characters are drawn with a clarity of perception that renders them believable to the

reader. We realize that strong, intelligent, assertive, resourceful women do exist. Women can and do form viable and close relationships with each other.

Brown has also written a collection of essays, *A Plain Brown Rapper*, one other novel, *In Her Day*, two collections of poetry, *Songs to a Handsome Woman*, and *The Hand that Cradles the Rock*. She holds a degree in cinematography from New York University and a Ph.D in political science from the Institute of Policy Studies in Washington, D.C. She is a member of the National Gay Task Force and is on the advisory board for the National Political Caucus.

On October 25 at 8 pm, Rita Mae Brown will speak on "Art: the Morningstar of the Revolution", in Leacock 132.

MOVIES

Strangelove at McGill

by David P. Bénéteau

One day, I stopped to reflect upon the title, *Dr. Strangelove, or how I learned to stop worrying and love the BOMB*. Love the Bomb?! Like, maybe...?

Here is the story.

Obsessed with the fear of "losing his manly fluids", an army man of senior degree decides to drop the Bomb on the Soviet Union. It becomes clear to the president and his aides that there is no way to stop him. The planes are on their way and—although it is under attack—the base is holding strong. The action builds up to suspense, tempered sufficiently by visual and oral puns, as only experienced actors (like Peter Sellers and George C. Scott) can deliver

them.

Kubrick conducts the movie on many different levels, from the base to Washington, from the bedrooms of generals to the killer planes. Each sequence has its own tone, pace, and madness. Some are of the brilliant and bitter-sweet kind that define a great part of this film-maker's work (the dancing Jesus statues in "A Clockwork Orange" stick out in my mind...). How can such a serious picture be so funny? Yes, indeed, Dr. Strangelove supports the belief that "one must laugh about life, so as not to cry..."

Peter Sellers acts three roles in this movie. He is an aide to the mad colonel, the president of the USA, and the sublime Dr. Strangelove. George C. Scott—in what is perhaps the best performance

of his career—plays an emotional and calculating general ("Just a couple of million lives, sir...").

Dr. Strangelove is one of the best technical productions of the '60s: the angles, the lighting, the back-drops, the effects, have been done skillfully. This quality is characteristic of all of Kubrick's work ("*Lolita*", "*2001: A Space Odyssey*", "*A Clockwork Orange*" and "*Barry Lyndon*") and this is why it is among the better-known directors today.

One last remark. Made in 1963, *Dr. Strangelove* is still a very contemporary film, a result of the avant-garde and imaginative technique it uses and still relevant issue it tackles. A film that surpasses time itself is, undoubtedly, a classic piece of film-making.

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THEATRE

Angel Finds a Home

by Dermot Kelly

The north end of Sources Road isn't one of the most picturesque stretches on the West Island. It's a neon jungle of fast-food outlets. Just past Gouin Boulevard, if you look to the west, you will see Riverdale High School—so christened because it was built when Archie comic books were at the height of their popularity in the mid-Sixties. I call your attention to Riverdale High because it's the present home of Thespis Theatre Group which is producing *Look Homeward, Angel* there this weekend.

Thespis is not a high school group. The troupe made its

debut this summer with a daring production of *Midsummer Night's Dream* which had the enchanted forest of Shakespeare rendered in a kind of hallucinogenic Haight-Ashbury mode. Needless to say, director Steve Vineberg's clever summer of love analogy mystified all the critics; the local weeklies were supportive of the show even in their confusion, but *The Gazette* panned it with a thoughtlessly written review that was uncharitable and hostile.

The thing that bewildered me most about *The Gazette's* review was the assertion that nobody in the company had a clue how to act. Now, the first Thespis production was undeniably somewhat ramshackle in the quality of its stage décor, but Thespis was founded on the premise that there was a wealth of untapped theatrical talent on the West Island. I was surprised to see the calibre of the actors and actresses Vineberg had

assembled. The principal's all delivered Shakespeare's verse with clarity and comprehension.

Those were steamy summer nights: the actors say that when they turned to the audience, all they could discern was a languid sea of fluttering programs as the dedicated playgoers battled the stifling heat. Now the auditorium is besieged by a chilly draught from the banks of the river and the crowds are even thinner than before. They opened on Friday night to a sparse house of thirty-five. It's a shame, too, because there are at least three performances of such power that they make the search for the mythic Riverdale High well worth the culture-starved city-dweller's while. The handsome sets alone make it a fruitful pilgrimage.

Look Homeward, Angel won a Pulitzer Prize on Broadway for playwright Ketti Frings; it is based on the great

American novel of the same name by Thomas Wolfe, the man who soliloquized fervently about locomotives before Jack Kerouac or even Woody Guthrie came along to make the freight train a touchstone for American bards. Mark Berry turns in a heartbreaking performance as the star-struck young bookworm trapped by a domineering mother in the Dixieland Boarding House in Altamont, North Carolina. Mr. Berry speaks the melodious lines about the train as the emblem of a nation to his mistress with a great intensity of feeling. It is the relaxed melancholy of the young man's stance, forever the observer with his hands in his pockets, that lends a tragic stillness to the pathetic domestic chaos of Dixieland.

Although this play is deadly serious, there is a moment of such poignance that your eyes will be misted with tears of laughter. The hopelessly romantic young hero speaks

his dreams with such adolescent awkwardness to the girl of his fancy that she is almost scared away by the state into which the poor boy works himself. There is so much sitting on hands in this courtship that Woody Allen might have penned it. The last lingering image I have from this wholly inspiring production is that of Elizabeth Dufresne's face as she sits center-stage in the half-light, having been driven from her man's deathbed by his ever-present mother. Looking at this forlorn figure, you feel the full weight of all the play's desolation anchored in the unbearable silence before the keening begins.

Look Homeward, Angel is produced by Brian Rice who also supervises the excellent set design. Hugh Martin designed the sets. The lighting was designed by Kevin Berry and supervised by Blair Ford. The play is showing tomorrow and Saturday.

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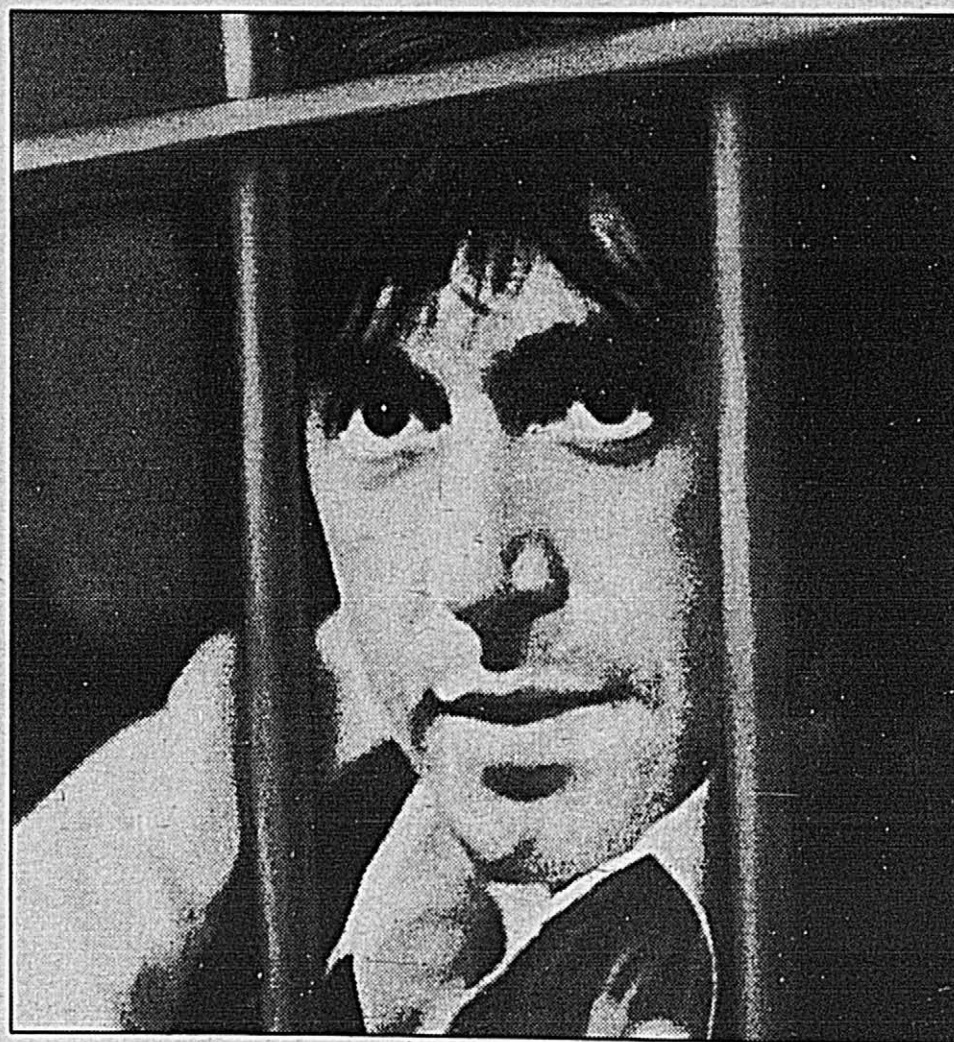
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CHECK YOUR NEWSPAPER FOR A THEATRE NEAR YOU

Bishop Swoops In

by Gino Apponi

Billy Bishop was a liar and a cheat. Billy Bishop was also the worst student on record at Kingston's Royal Military College—that is, until he was expelled for inadvertently handing in his crib notes with an exam. Then, like many other boys of the time, Billy Bishop was attracted by the magic and the glory of those WWI "flying machines".

"We were off to fight the Hun,
And it looked like lots of fun,

Somehow it didn't seem like war at all, at all, at all,

Somehow it didn't seem like war at all."

Billy Bishop came home a 'dignified, colonial' war hero, having shot down seventy-two enemy fighter planes. Suave he wasn't (he was known to fly with his pyjamas under his uniform and crash-land most of his planes), but more determined he couldn't have been.

In *Billy Bishop Goes to War*, now playing at the Centaur, Eric Peterson as the legendary Bishop captures this determination. He also transmits the ace's subtle incompetence, initial fears and finally, his love for rat-a-tat-tat dog fights. Peterson exhibits tremendous versatility as he glides from one character to the next: from domestics to servicemen to royalty (17 in all). His near schizophrenic, sporadic spurts of energy may leave some viewers by the wayside, but in general, they contribute to and underline Billy Bishop's drastic change from innocent Owen Sound youth to ruthless World War I killer. He turns his newly found flying skills, his perfect marksmanship, and his "good eyes" into instruments of

death and destruction and has a "hell of a time" doing it. Somehow, it's hard to picture the mousy looking Peterson as a war hero. Then again, we



must keep in mind that Billy Bishop was a Canadian war hero.

Thus, another running joke is woven into the play: at the turn of the century, Canada as an independent nation didn't have an image of its own.

Even worse than the American "frozen wasteland" view of Canada (with the Queen as political leader), was Britain's condescending attitude towards her "loyal colony"—a land of, as the play puts it, "modest skiers".

Billy Bishop Goes to War, then, is totally Canadian both in story content and production. Fortunately though, this does not limit the scope of the play since the message conveyed is universal and some of the issues tackled can be part of any war story. For instance, the subject of living heroes: "To be

alive in war is a sin." It makes you ashamed to be alive, says Bishop, when real heroes like Andrew Ball, the greatest fighter pilot at 19, dies at 21.

The Centaur's production features the Vancouver East Cultural Center on tour. *Billy Bishop Goes to War* premiered there, has since travelled across the country and is headed for New York under the direction of Mike Nichols (*The Graduate*, *The Odd Couple*). Present director John Gray wrote the play and the lyrics, composed the musical numbers, and is also featured playing a mean piano and accompanying Peterson on stage.

Paul William's hangar-shaped set is rather barren and simple, highlighted only by Bishop's miniature plane. In a scene reminiscent of the Royal Canadian Air Farce, Bishop mounts his toy plane, carries it around the stage, imitates engine sounds, and shoots down German fighters.

Billy Bishop became a colonial figurehead for the British, sporting, as Sir Hugh Cecil (alias Peterson) calls them, "lots and lots of pretty medals". Later, however, at the onset of the Second Great War only a few years after the first, Bishop expounds: "Makes you wonder what the hell it was for". Indeed.

continued from page 5

Women's Week:

Today at 3:00 p.m. *Women's expressions in Art* with Ms. Lindsay from Powerhouse Gallery. At 7:00 p.m. *Pot Luck supper*: bring food and karma. Both events in Union room 423. All welcome.

Higher Consciousness:

New group forming today and meeting every Thursday at 7:00 p.m. in Burnside Hall room 1B-24. Free.

Crown Investment Society:

Stock meeting tonight at 6:00 p.m. in Bronfman room 501 for members and those interested. Important policy and portfolio decisions will be discussed.

Gay McGill:

John Southin will give a talk on gay oppression, followed by a discussion. Everyone welcome. Refreshments will be served. 19:30, 425 Union.

Greenpeace McGill:

Important meeting for new members, and anyone else interested in No Nuclear Action. Today at 4 p.m., Union room 425. For information call 392-8911. Meilleur actif aujourd'hui que radioactif demain.

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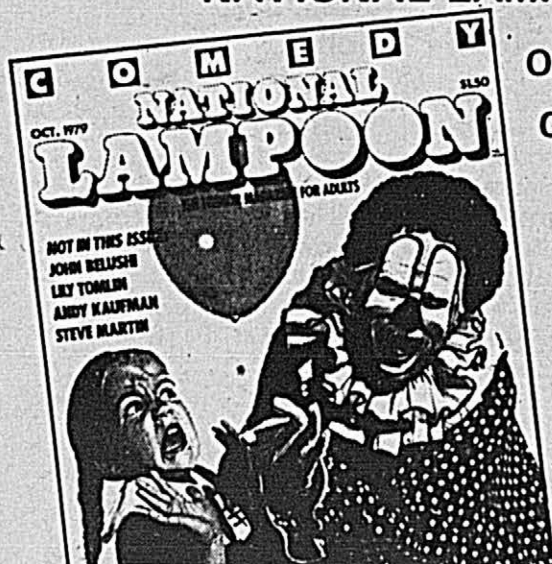
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OCTOBER
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ISSUE

It's October and the leaves are turning brown. It is a season of change — the clear, cold death of winter shines ahead of us. Soon we will be able to see our breath, frisk with small dogs in the snow, and roll our cars over on patches of black ice. With winter approaching and good jokes sure to be as scarce as summer birds, now is the time to lay in a winter's supply of jokes in the new October comedy issue of National Lampoon; and as for summer birds, you can probably mail away for them to Florida. Yes, the National Lampoon Comedy issue has enough rich, plump guffaws to keep you chortling right into spring. So go buy one now at your local newsstand or bookstore before David Frost starts nipping people's noses, making it a pain to go outside.

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